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MODERN LATIN

Contemporary writing in Latin will seem to many to be a kind of archaism, quaint, forlorn, and perhaps a little absurd in the context of an ubiquitous threat to the very existence of classical studies and the Occidental civilization of which they are the living essence. I shall not attempt to argue that this view is necessarily wrong. Ours is indeed an apocalyptic age, clamorous with prophecies of doom. The pessimistic classicist, who but a few years ago was a lone and pathetic Cassandra among his sleek and well-contented colleagues, now finds himself invited to join in the lamentations of a vast academic chorus. Threnodic cries inform us that even the study of English literature is now declining as precipitously as the study of Greek and Latin declined a few decades ago when educational administrators first grasped the commercial possibilities of cut-rate degrees. There is considerable unanimity in a somewhat tardy recognition that the two phenomena are aspects of a single process, the degradation and brutalization of the contemporary mind. It is now clear why the zealots of mechanized savagery everywhere discourage the study of Greek and Latin in the areas under their control—in some parts of the world by open coercion and “social engineering” with machine guns, in others, by sly “reorganization” of the curriculum “to

meet modern needs” and by application of the latest educational techniques for inducing infantile paralysis in the adolescent mind. The other humanities are all relatively recent derivatives or imitations of classical studies, and evidently can offer no effective resistance to the pragmatic superstition that the present differs generically from the past, and that the “problems” of human existence are the satisfaction of animal appetites; when the parent discipline has been undermined, its offspring either quietly disappear or are made “socially relevant” by conversion into agencies for the propagation of lies. Even the most credulous of the collaborationists, who once thought to profit from the decline of the ancient languages, now have their misgivings as they witness everywhere, from Roumania to California, the frightening efficacy of concerted efforts to debauch and maim the human mind; and it may well be that in this context any concern with literary values is an anachronism. Those who are certain that it is should turn from the latest volume of pseudo-educational gibberish to George Orwell’s more candid 1984 and ponder “the problems of adjustment [by cyanide or otherwise] to the dynamic society of the future.” The present article is addressed only to those who find in faith or reason some basis for a hope that the return of the Neanderthal is not yet a decisive victory, and that Occidental civilization in Europe and America will some-

how survive the attacks of both its foreign and its domestic enemies. To them I submit that concern over the minutiae of Latin composition is at least as practical as ululation about the atomic bomb, and considerably more conducive to human dignity.

The year before last brought forth two remarkable contributions to the writing of Latin: *Some Oxford Compositions*, by J. G. Barrington-Ward and six other distinguished English scholars (Oxford 1949), and Antonio Bacci's *Varia Latinitatis Scripta* (Romae: Societas Libraria "Studium," 1949).*

The first of these books opens with a sagacious and luminous discussion by T. F. Higham of the problems and aims of Latin composition, in the course of which he establishes a very useful and important distinction between "versions" and "contemporary Latin." A "version" is essentially a stylistic exercise, a close imitation of the Latinity of a classical author, designed primarily to increase our understanding of ancient thought by reproducing its forms, and secondarily to clarify our understanding of modern situations by removing them from a specifically modern context. Since "versions are addressed to an imaginary public—the living audience of the author imitated," they necessarily involve not only sedulous avoidance of all neologisms, but also "the recasting of modern experience into forms appropriate to ancient literature and into terms intelligible, within the ambit of his own experience, to an ancient Roman or Greek." In contrast, "contemporary Latin" is primarily an instrument of communication; since it "is addressed to an actual public—the living audience of the writer himself" and designed to convey the actuality of a contemporary situation, it necessarily involves the use of neologisms. In other words, "In writing a version the composer substitutes ancient for modern names and *casts back* to the ancient world for situations and ideas roughly parallel to those which he has to render: in 'contemporary Latin' he *modernizes*, writing and speaking as might an ancient Roman if alive to-day." Thus, for example, "*navicella subaquanea* might serve as 'contemporary Latin' for 'submarine': in a version we should perhaps write *urinator ad naves perforandas instructus* or refer to the *bythië naumachië* of Scyllus mentioned by Apollonides."

The Oxford volume is devoted to versions, and contains 159 passages in English and French rendered in Latin prose, Latin verse, Greek prose, or Greek verse. Any one of these versions will richly repay hours of study, and it may be hoped that the volume will eventually come to the hands of every American classicist.

* [ED. NOTE: The Oxford volume will be reviewed in an early issue of *CW* by Professor A. G. C. Maitland of New York University; for some English verses referring to Bacci's work, see *CW* 43 (1949/50) 24.]

The proficiency displayed by the authors may well inspire envy; their profound understanding of the modalities of ancient (and modern) thought will certainly engender doubts concerning the ultimate wisdom of the essentially Germanic scholarly tradition in which we have been brought up. *Realwissenschaftliche* methods have indeed produced in the past century a marvellous expansion of human knowledge, for which we must be profoundly and sincerely grateful; yet we may be permitted to wonder whether the multiplication of knowledge about ancient literature and the world in which it was produced has not sometimes in effect diminished knowledge of that literature. The Oxford versions eloquently attest the vitality of English scholarship which, faithful to its own traditions, has never forgotten that a thorough understanding of literature and thought presupposes mastery of the means of expression.

In contrast to these versions, Bacci's work is concerned exclusively with "contemporary Latin" and is designed primarily to facilitate what Mr. Higham in his Introduction specially recommended, "a wider practice than at present of Latin as a living language." It consists of two volumes. The first, *Inscriptiones, orationes,*

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epistulae, contains compositions, which range from a funeral oration for Albert, King of the Belgians, to gratulatory lines engraved on a cigarette-case, chosen to illustrate the treatment of specifically contemporary subjects in Latin of classical elegance and clarity. These *exempla*, which will delight all who find pleasure in the expressiveness of Latin, possess a certain authority, for their author, who is the Papal Secretary *ab epistulis ad Principes*, represents the only organization that has been consistently faithful to the proposition that the native language of Western civilization is yet a living tongue.

The second and larger volume of Bacci's work is a *Lexicon eorum vocabulorum quae difficiliter Latine redduntur*. Its purpose is to suggest Latin expressions for the very few concepts and very many things which the modern world does not have in common with the ancient. It is, so far as I know, the first work of its kind,¹ and fills a need which every writer of Latin must have felt acutely. Where Smith's dictionary fails us,² we have had hitherto either to rely on our own ingenuity or to recollect, as best we could, the usage of such modern writers as we may have read; we have had, so far as I know, no systematic sources of modern expressions more adequate than the *Arena palaestrarum* of Arcadius Avellanus³ and the *Modern Latin Conversation* of Capellanus.⁴ In the 564 pages of his lexicon Bacci presents a choice of Latin expressions for almost any modern term, and the only limit to the usefulness of his work arises from the fact that it was necessary to use a vernacular as a basis of reference; Italian was naturally chosen, but the result is that the work will be somewhat inconvenient to those who do not have a fairly active knowledge of that language, particularly since many English words for which we may seek equivalents are not to be found in the ordinary English-Italian dictionaries. What is clearly needed is either

a series of translations into the other principal vernaculars, or a truly international dictionary of modern Latin arranged on the analytical plan of the well-known Duden series of dictionaries of modern languages.

Most of those who turn to Bacci's work will be astonished to find in it relatively few neologisms: for the majority of modern terms he offers expressions composed of words to be found in any large dictionary of classical Latin. His method is one of great, though not extreme, conservatism, and the brief exposition of the principles which he has followed begins (I 234):

Non ... infitior ... aliquando necessitate contingere ut nondum usurpata excudantur vocabula; idque hoc praesertim tempore, cum res novas paene innumeras nostra induxerit aetas. Sed hoc non abnormi modo, non plena liberaque manu, sed prudenter esse faciendum puto.

Only when no idoneous word or phrase can be found in ancient Latin will Bacci sanction the use of a neologism (either the Latinization of an existing Greek word or the formation of a new word from Latin or Greek elements) to avoid awkward periphrasis. Recognizing that many neologisms are unavoidable in detailed technical discussions, he prefers to restrict such words to contexts in which they are indispensable, and recommends for general use less sharply defined expressions that are either normal Latin or minimal departures therefrom. Since the author offers no argument in support of his general principle, other than concern for the purity of Latin, it may not be amiss to suggest two considerations of some importance.

In writing an ancient language it behooves us as rational men, no less than as scholars, to avoid the deceptions of spurious modernity. Modern terms fall into two categories: those which represent things and those which represent concepts or relationships. Concerning the novelty of the former there is usually no doubt: it is certain, for example, that the ancient world did not enjoy television sets, syphilis, or atomic bombs, and the Latinist has only to find a suitable designation for these products of progress. In dealing with concepts and relationships, however, we have a quite different problem, for these are likely to be novel only in name. The social and political experience of antiquity and its range of philosophic thought were so wide and inclusive that the number of genuinely new concepts must be extremely small. In mathematics and the exact sciences some additions must be made, at least for convenience, to the ancient store, but outside these fields every term that seems distinctively modern should be viewed with a strong suspicion that we find it difficult to translate into Latin only because we have not asked ourselves what it really means. In such cases purity of Latin is synonymous with clarity of thought, and the supreme educative power of Latin composition, in fact, lies precisely in the obligation placed upon the writer, who can-

¹ Bacci's work is not to be confused with the more technical *Lexicon verborum novorum quae artibus scientisque hodiernis opus sunt* which is being prepared by the Institutum Romanum and is presumably near completion; cf. *Per lo studio e l'uso del latino* 3 (1941) 72.

² The excellent English-Latin dictionary of Smith and Hall dates from 1870, and its English vocabulary appears to have been compiled in 1855. Where it fails in the nomenclature of modern things, I have not found much assistance in the standard foreign dictionaries into Latin (Kraft, Georges, Quicherat, Goelzer, Calonghi), although as a general supplement I have found Henri Goelzer's *Nouveau dictionnaire français-latin* (Paris: Garnier, 1903; frequently reprinted) particularly helpful. Bacci mentions from time to time a number of Italian-Latin dictionaries which I have not seen.

³ Philadelphiae, 1900. Some excellent hints may also be found in the later part of the same author's *Palaestra* (3d ed.; Philadelphia? 1906?).

⁴ Translated by B. F. Kraus (2d ed.; Milwaukee: Bruce, 1931). The twelfth German edition of *Sprechen Sie Lateinisch?* (Bonn 1939) contains a little additional material.

not, as in translating into a modern language, mechanically substitute one vague symbol for another, but must instead pierce the veil of modern idiom to grasp the ideas that lie (often darkly) behind it. If, for example, we use the word "communism" to designate an economic policy, we mean exactly what Cicero meant by *bonorum aequatio*, but if we use the word to designate the process by which such a policy is put into effect, we mean *bonorum publicatio*; if we are referring to the political principle (the so-called "dictatorship of the proletariat"), we mean either *plebis dominatio* or *plebeculae* (=proletariorum) *dominatio* (and we should know which); if we refer to the actual régime of a Communistic country, *tyrannis* is precisely the word that we seek; and if we refer to the cultural effects, *barbaries* will do admirably. If by "communists" we mean the Russians, we must candidly write *Russi* or *Sarmatae* (and if we wish to express a contemporary anxiety, we can find a nice phrase ready-made in Florus 2.29: *Sarmatarum tanta barbaries est ut pacem non intellegant*); if we mean our adversaries in the current war, *hostes*; if we refer to "agit-props," *vulgi turbatores*; if we refer to advocates of economic change, *publicandorum bonorum (omnium) fautores*; and if we wish to call to mind idealistic purposes, we may avail ourselves of one of Bacci's more elaborate phrases, *qui aequationem cogitant communio-nemque omnium bonorum deleto ordinum et fortunarum in civitate discrimine*—a long phrase, to be sure, but can this meaning be conveyed more briefly in English without risk of misunderstanding? Only in the rare instances in which we may wish to emphasize the vagueness of the modern term have we any real need for a specific equivalent: we might, perhaps, write, *de hac re ii qui hodie "communistae" vocantur parum inter se consentiunt*. In this and in all similar cases (including some of the pompous abstractions of contemporary scholarship), by avoiding neologisms we make our meaning clearer to our audience and perhaps even to ourselves; all that we lose is the emotional force of the glitteringly vague terms that are so convenient for use in verbal prestidigitation—and that art we may proudly leave to the hucksters, shysters, and rabble-rousers, who find it useful.

If the foregoing argument be accepted, we may apply our second consideration principally to the question of the neologisms which are undoubtedly necessary to designate new things. In such coinages caution and circumspection are required, for Latin, so far as we are concerned, differs radically from the vernaculars: it is a *permanent* language. This point, I think, was most succinctly made by Muretus, who was, of course, well aware of the "dynamics of language," the discovery of which has occasioned so much innocent pleasure to our contemporary linguists:

Illae igitur linguae quotidie moriuntur, quotidie nascuntur, quae pendent ex libidine imperitae multitudinis: quas

*autem ex populi servitute eruditorum usus vindicavit, illae non vivunt tantum, sed immortalitatem quodammodo et immutabilitatem adeptae sunt.*⁵

The words of Muretus' oration are as fresh and as ageless to-day as when he spoke in 1583; they are, as it were, cut in marble and endure, while the tapestries that were contemporaneously woven from the vernaculars have become faded and old. Juan de Mariana's famous *Historiae de rebus Hispaniae* are much more perspicuous in the original than in the contemporary Spanish translation. De Thou's *Historia sui temporis* is easier reading than the French translation. And modern scholars of English have found it necessary to refer to Bacon's *Sermones* to determine the meaning of some passages in his *Essays*.⁶ The permanence of Latin is the result, of course, of the rigidity of its syntax and the fixity of its idiom and essential vocabulary, but modern Latinists have instinctively felt that neologisms are to be held to the severest minimum, i.e. limited to *generic* terms. For example, most writers since the Fifteenth Century have recognized as a necessary neologism the word *sclopētum*⁷ and have, on occasion, used it to designate a weapon for which English has no generic term but hundreds of specific terms, such as hackbut, harquebus, demihague, wheel-lock, musket, firelock, snap-hance, fowling-piece, musketoon, needle-gun, carbine, rifle, etc. In the modern languages the latest triumphs of modernity are usually designated by specific words which are, after a brief season, retired to the linguistic graveyards, for women and horses soon cease to wear farthingales; lists gather rust in barns; men no longer sail in hermaphrodites; clarences, victorias, and dog-carts disappear from the streets; runabouts, bear-cats, and town cars are sold as junk; and neighbors forget to boast that they can afford a super-heterodyne. It would obviously be absurd to seek equivalents for such trivially specific terms, which are usually provincial as well as ephemeral. Fortunately the number of generic innovations, such as railways, automobiles, telephones, airplanes, and radio, is relatively small, and the differences between the several varieties of these things are usually of no importance for pur-

⁵ M. Antonii Mureti *Scripta selecta*, edidit Iosephus Frey (Leipzig 1887) 187.

⁶ Cf. A. Philip MacMahon, "Francis Bacon's Essay Of Beauty," *PMLA* 60 (1945) 716-759.

⁷ A word of uncertain and perhaps barbarous origin; also *sclopus*, 'pistol,' *sclopetarius*, 'musketeer,' 'rifleman,' and phrases such as *sclopetum pneumaticum*, 'air-gun.' Another early neologism is *bombarda*, 'cannon,' which was in use before 1449, when Iohannes Arretinus described the contemporary varieties of these tormenta *aenea* in his *Commentaria de orthographia*. Bacci disapproves of these words as barbarous (for his preferences, see below), but one may wonder whether they have not acquired a certain authenticity from long use.

poses of ordinary communication, and can be indicated, when necessary, by descriptive phrases. The number of necessary new words is further reduced by the fact that many modern things can quite satisfactorily be designated by a proper combination of ancient Latin words; a neologism is always preferable to a long paraphrase, but there is certainly no need of it when the combination of an existing noun and adjective will designate the modern object without ambiguity. Thus, so far as I can see, a typewriter is quite adequately designated as *machina scriptoria*—the obvious combination, certainly preferable to *prelum manuale*, which suggests a hand printing-press, and *prelum Britannicum*, which is merely confusing—and there is no need for such a neologism as *dactylographeum*. On the other hand, there is no feasible way of avoiding such neologisms as *telegraphium* and *telegramma-atís*.

A few selections from Bacci's work, with English equivalents supplied for the Italian key-words, are given below, primarily as specimens of his method, but also in the hope that the list, although necessarily brief, may be of some use to American Latinists. I have given only the expressions which Bacci considers preferable, omitting his discussions of alternatives and citations of ancient analogies. I have prefixed an asterisk to every word that is not ancient, and I have occasionally indicated within parentheses the ancient author who is adduced as authority for a given expression. Synonyms are separated by a semicolon, and words which are alternatives within a phrase or clause are separated by a diagonal bar. The appearance of inconsistency in the designation of some things is the result of my wish to exhibit alternative expressions in a minimum of space.

WORD-LIST

acting superintendent: *procurator vicarius*
 air force: *aëria classis*
 air raid: **velivolorum/*aëronavium incursio*
 airplane: **velivolum,-i; *aëroplanum*. airplane operated by remote control: **velivolum *radioelectricis undis gubernatum*
 airport: **aëronavium portus; *aërodromus*
 alcoholism: *ad vinolentiam propensio*
 almanac: *ephemeris mathematica*
 amortize a debt in ten annual installments: *insti crediti solutionem in decem annorum pensionis distribuere*
 ampere: **Amperiana *electridis mensura*
 anarchy (state): *civitas legibus resoluta*. (doctrine): *omnium iurium officiorumque recusatio*. moral anarchy: *morum perturbatio ac confusio*
 anthracite coal: **lihanthrax,-acis (m.)*
 antenna (of a radio): *antenna *radiophonica*
 anti-aircraft artillery: *adversus hostiles *aëronavium incursiones tormenta bellica*
 antiseptic (adj.): *inquinamenti immunitatem impertiens*

apartment (suite of rooms): *diæta,-ae*. apartment-house: *insula*
 apéritif: *propoma,-atis (n.)*
 appendicitis: *colicæ appendicis morbus*
 appropriate money for something: *pecuniam alicui rei destinare*
 archivist: *tabularius; praefectus tabularii*
 armored car: **autocurrus loricatorius*
 army corps: *corpus exercitûs*
 artillery (in general): *tormenta bellica*. artillery shell: *missile ignivomum*. artilleryman: **pyrobollararius*
 assistant manager: *curator auxiliarius*
 atomic energy: *vis atomica*. atomic bomb: **pyrobolum atomicum*
 attaché: *publicæ legationi addictus*
 autogyro: **helicopterum*
 automatic (self-moving): *automatarius,-a,-um*. (done by machinery): *machinalis,-e*
 automobile: *automataria raeda; *autoraeda*. roadster or "convertible": *automatarium petoritum*. limousine: *automataria carruca*
 autonomy: *suis legibus vivendi potestas*
 autopsy: *cadaveris inspectio*
 aviation (science or skill): *ars *aëronautica*
 aviator: **aëronauta; viator/navita aërius*
 balloon: *folliculus aërius*
 bar (tavern): *taberna potoria*
 bath-robe, dressing-gown: *sabanum (Marc. Emp.)*
 battery (electric): *pila *electric/*Voltiana*
 bill (e.g. at a restaurant): *collecta,-ae*. (paper money): *nummaria chartula*
 bind a book (fasten sheets together): *librum filo religare/compingere*. (place within a cover): *librum membranâ/corio/linteo/pergamena tegere/contegere*
 binding (process): *religatio*. (the cover of a book): *tegumentum*
 binoculars: **telescopium geminatum*
 black market, to buy on the: *annonâ excandefactâ uti*. "blackmarketeer": *dardanarius*
 blood-poisoning: *sanguinis inquinamentum; *septichæmia*
 bomb: *globus ignivomus; *pyrobolus*. an incendiary bomb: *globus incendiarius*. to bomb the civilian population: *ignivomis globis verberare inermes multitudines*
 bomb-shelter: *adversus aëronavium incursiones perfugium/latibulum*
 bombardier: **pyrobollararius*
 bookkeeping: *acceptorum et expensarum ratio*. the books balance: *ratio constat*
 book-stacks (shelves): *loculamenta,-orum*
 boulevard: *platea*
 brake (e.g. of an automobile): *sufflamen,-inis (n.)*. to put on the brakes: *sufflaminare rotas*
 branch store: *taberna additicia*

budget: *sumptuum aestimatio*. the budget is balanced: *acceptorum expensarumque ratio convenit/constat*. an unbalanced budget: *inaequata redituum sumptuumque ratio*

cabinet (government): *supremum publicae rei gubernandae consilium*

cannon: *tormentum* **plumbivomum*; *ballista ignivoma*; **pyroballista*. to be out of range of cannon shot: *extra globorum, qui a tormentis emittuntur, iactum esse*. cannonade: *tormentorum tonitrus*

captain (in army): *centurio*

cardboard: *charta spissa*. papier mâché: *charta durata*

card-file: *scidarum theca*

cashier (of a bank): *nummularius*

central office: *primaria sedes*

centralize: *aliquid in unum cogere*

chair, easy: *molle subsellium*. folding c.: *flexibilis sella*. chaise longue: *sella dormitoria*

cheque: *nummaria scidula*

Chief of Protocol: *officiorum magister*

chocolate (bean): *faba* **Mexicana*. (beverage) **theobroma-atīs* (n.)

cigar: **tabacum tortile*; **Nicotianum bacillum*

cigarette: **tabaci*/**Nicotiana fistula*. cigarette case: *theca* **Nicotianis fistulis asservandis*. to light a good cigarette with a match and smoke it: *ex candida tabaci fistula sulphurato ramento succensā odoratos haurire vapores*

class struggle: *civilium ordinum inter ipsos dimicatio*

"classless society": *bonorum aequatio*

coal miners: *fossore carbonarii*

coil (of a still or similar apparatus): *cochleatus siphon*

colonel: *tribunus militum*

Commissioner of Public Safety: *publicae tutelae procurator*

concentration camp: *publicae custodiae locus*

concerto, to sing a: *ad symphoniam canere* (Sen.)

constitution (e.g. the American): *primaria civitatis lex*.

(e.g. the English): *primaria rei publicae instituta*.

constitutional (in American sense): *cum primaria rei publicae lege concors/congruens*

cost-of-living bonus, to pay someone a: *stipendii additamentum ob annonae caritatem alicui tribuere/concedere*

culture, civilization: *humanioris vitae cultus*; *civilis cultus*; *cultioris vitae usus*; *humanus civilisque cultus*

cut (a photoengraving): *imago per incisam cadmiā impressa*

cylinder press (printing): *prelūm rotabilibus litterarum formis instructum*

Darwinism: **Darviniana doctrina*

deflation (economic): *nummorum caritas* (Cic.)

demobilize troops: *exauctorare milites*

dental forceps: *dentarpaga-ae* (Varro)

desk: *mensa scriptoria*; **anagnoterium*

despatching (of railway trains): **hamaxostichorum ordinatio*

detonator (of a cartridge): *operculum fulmineum*

dial of a clock: *horologii frons*

diplomatic courier: *publicarum epistularum cursor*

discharge: to grant an honorable d. to someone: *rude donare aliquem*

dish up (i.e. serve food): *in scutellas distribuere/infundere*

division (military, i.e. 10,000-18,000 men): *trina legio*

dollar: *nummus Americanus*

draft (of a document): *emendabilis scriptio*. rough drafts: *exemplaria emendanda ac transcribenda*

draft-dodger: *murcus*

dynamite: **dynamis,-itīs* (f.)

dynamo: **dynamon,-i* (n.)

economics: *oeconomia,-ae*; *oecconomica disciplina*

electricity: **electris,-idis* (f.). electric clippers: *machinula tonsoria*. e. fan: *flabellum* **electricum*. e. light (illumination): **electrica lux*; (lamp): *lampas* **electride acta*. e. shaver: *novacula machinalis*. e. switch: *epistomium* **electridis*. e. train: **hamaxostichos* **electricā vi actus*. e. wire: **electricum filum*

elevator: *pegma scansorium*; *anabathrum* (Juv. ?)

PLAN TO ATTEND THE FORTY-FOURTH ANNUAL MEETING

OF THE C. A. A. S.

APRIL 27 and 28, 1951

LANCASTER, PENNSYLVANIA

For program, see pages 184-186 of this volume. Please note that hotel and dinner reservations should be made promptly, the latter on or before April 17, 1951.

embassy (building): *legati sedes/domus*
 emery: *smyris,-idis* (Isid.)
 engine of an automobile: *automatariae raedae machinamentum*
 envelope (of a letter): *epistulae involucrum*
 explosion: *diruptio* (Sen.)

faucet, spigot: *epistomium* (Sen.)
 fellowship (as in American universities): to award a f. to someone: *annuam pensionem studiorum causā alicui tribuere*
 fill a cavity in a tooth: *dentem plumbare*. to put in a gold filling: *dentem ferruminare auro*
 filling-station: **autoraedarum statio*
 film (i.e. to make a motion-picture of): **cinematographica arte reddere*
 fireman (who extinguishes fires): *siphonarius* (CIL)
 fireworks: *festivi ignes*. a display of f.: **pyrotechnica spectacula*
 fountain pen: *stilus atramento instructus*; *calamus *stilographicus*
 fuse (of explosives): *funiculus incendiarius/ignifer*. (electric): *tutoria *electrici fluxūs valva*. The fuse plug has blown out: *filum tutoriae (*electrici fluxūs) valvae combustum est*

garage (large): *tabernaculum automataris vehiculis adseruandis*. (private): **autoraedae stabulum*
 gasoline: *oleum incendiarium* (Veg.); **petroleum*
 general (brigadier): *ductor cohortis miliariae*. (lieutenant): *legatus*. (full): *imperator*
 girder: *ferrea trabs*
 glasses (spectacles): *vitra ocularia*. dark glasses: *nigra vitra ocularia*
 government bond which pays interest annually when one clips the coupons: *publica syngrapha e qua demptis codicillis annua usura percipitur*
 gregarious: *congregabilis*

hall (large room): *oecus*. (entrance h.): *mesaulae,-arum* (*sic*; Vitr. 6. 10). (passageway): *andron,-onis* (m.). hall of casts: **gypsotheca*
 harpsichord: **clavicymbalum*
 heart of the city, in the: *in sinu urbis* (Sall.)
 hot-water heating system: *calefacientis aquae ductus*
 hotel: *deversorium* (Cic.)
 humidity (oppressiveness of atmosphere): *aëris crassitudo* (Cic.). humid climate: *caelum crassum* (Cic.)
 hydroplane: *cymba volatilis*; *navicula aligera*; **hydroplanum*

idiom (location peculiar to a language): *idiotismus* (Sen. Rhét.)
 inflation (monetary): *chartae nummariae nimietas*. (high cost of living): *omnium rerum caritas*. (great increase in prices): *rerum pretium in immensum exardescens* (Suet.)

international tension: *inter nationes amicitiae mutatio*

journal (bookkeeping): *codex accepti et expensi*. (periodical publication): *ephemeris,-idis* (f.)
 journalism (newspaper): *diurnariorum ars/scripta*.
 journalist: *diurnarius* (*scriptor*). (reporter): *ephemeridum notitiarum auceps*

key (of piano, typewriter, etc.): *malleolus*
 keyboard: *malleolorum series*

labor union: *opificum sodalicium*
 lamp-shade: *lucernae/candelabri umbraculum*
 lens: *lens vitrea/crystallina*
 letter-opener: *ligula* (Mart.)
 lieutenant (army): *subcenturio* (Liv.). second l.: *proximus ab subcenturione*
 light (armored) cruiser: *loricata navis speculatoria*
 lightning-rod: *adversus fulmina munimen*
 lignite: *fossile lignum*
 linotype: **lineotypicum prelum*. to print by l.: *linearibus litterarum formis imprimere/excudere*
 liquidate a bank: *argentariam dissolvere*. liquidation: *argentariae dissolutio*
 lock-out, the factories have been closed in a: *officinae ex erorum iussu invitis operariis clauduntur*
 locomotive: *currus tractorius*. l.-tender: *plaustrum carbonarium*
 lottery, to win in a: *ex sortium aleā lucrum facere*
 loud speaker: *vocis amplificator*

machine gun: **mydrobolum,-i*
 major (army): *centurio maior*
 malinger: *simulare aegrum*
 martial law, to proclaim: *institutum indicere*
 Marxism: *Caroli *Marxii doctrina*. -ists: *C. M. sectatores*
 match: *ramentum sulphuratum* (Mart.). (vesta): *cereolus sulphuratus*
 mayor (of a town): *municipii moderator/curator*
 measles: *boa,-ae* (Plin.)
 mechanism: *machinatio* (Cic.)
 medium (spiritualistic): *manium evocator*
 megalomania: *effrenum rerum magnarum studium*; **megalomania*
 megaphone: *vocis amplificator*; **megaphonium*
 meningitis: *cerebri membranae inflammatio/inflatio*
 mentality: *mentis habitus*; *animi inclinatio*
 menu: *escarum ordo*
 microphone: **microphonium*
 militarism: *nimum bellandi studium*
 mines, drifting: *in mari incendiarii globi vagantes*.
 mine-field (land): *ager ignivomis consitus globis*
 mobilize (to conscript troops): *militum dilectum facere/habere*. (call up troops): *milites imperare*. to decree total mobilization: *omnes cives ad arma convocare*

modern times: *nostra aetas; tempora haec nostra*. in keeping with modern requirements: *ut nostra poscit aetas; ut nova tempora postulant*. to follow the modern fashion: *rebus novis obtemperare*

modernity: *novae aetatis ratio/mos/consuetudo*

monopolize (i.e. buy up supplies to sell at one's own price): *annonam flagellare/comprimere*

monotonous: *omni varietate carens*. a m. life: *eadem semper vita*

monotype printing: **monotypicum prelum*

morality, public: *publici mores*. private m.: *privati mores*

orgue: *cella funebris*

morphology (grammatical): *formarum modorumque descriptio*

motion pictures: *spectacula *cinematographica*. motion picture projector: **cinematographum*. m.-p. films: **cinematographicae pelliculae*. The films are provided with a sound-track: **cinematographica spectacula cum congruentibus vocibus copulantur*

motor (engine): *machinamentum*. a tri-motor airplane: **velivolum tribus machinamentis instructum*

motorboat: *automataria scapha*

motorcycle: *automataria birota*

motorist (driver): **autoaedarius*

national emergency: *indictum/edictum civitatis discrimen*

nationalize (e.g. an industry): *bona publicare*

naturalize someone: *recipere aliquem in civitatem* (Cic.)

naturalization-papers: *diploma civitatis* (Suet.)

neologism, to coin a: *novum verbum inducere in linguam* (Cic.)

neuralgia: *nervorum dolor/angor*

neurasthenia: *nervorum infirmitas/debilis*. to suffer from n.: *nervis laborare*

neutralize (i.e. destroy effect of): *irritum facere* (Cic.); *ad irritum redigere* (Liv.). to n. a poison: *venenum restringere*

newsboy: *diurnorum institor*

newspaper: *diurna-orum*

newsstand: *diurnorum tabernula*

nickel (metal): **nichelium*

nitroglycerine: **nitroglycera*

nostalgia: *patriae/suorum desiderium*

notary public: *tabellio-onis*

novel: *fabula amatoria/Milesia*

numismatics: *veterum recentiorumque nummorum doctrina/ratio*

obligated, to be: *ad aliquid officio teneri*

obituary (biographical note): *laudatio funebris*

obscurantist: *lucifugus* (Cic.)

oculist: *medicus ocularius* (Cels.); *ophthalmicus* (Mart.)

official exchange: *publica permutatio pecuniae*

oil, petroleum: *oleum bituminosum; *petroleum*. oil field: *regio bituminosi olei dives*. oil wells: *fontes bituminosi* (Vitr.)

oleomargarine: *butyrum sebosum*

opera: *drama musicum*. (building): *odeum*

opportunist, to be an: *tempori servire* (Cic.)

orchestra (portion of theatre): *orchestra*.-ae. (musicians): *symphonici-orum*

organist: *organicus* (Lucr.); *hydraulae*.-ae (Petr., Suet.)

organize a corporation: *societatem constituere/ordinare*
out-of-print, the book is: *liber iam venalis non prostat*

parachute: *lapsus moderamen*. When one wing of the airplane suddenly broke away, I resorted to my parachute and floated down to the ground: *cum *velivoli pinna ex improvise diffracta esset, lapsus moderamine usus lento de caelo volatu terram attigi*
paranoia: *amentia; *paranoia*.-ae
parentheses (marks of punctuation): *parenthesis notae*. to open (close) a parenthesis: *parenthesin incohare (concludere)*

passport: *syngraphus* (Plaut.); *diploma liberi com-meatūs*

peddler: *institor* (Cic.)

pen-point (nib): *calami apex/cuspis*

penicillin: **penicillina*.-ae

periscope of a submarine: *navigii subaquanei/subnatantis *periscopium*

personnel: *ministerium*. personnel-manager (of workmen): *operatoriorum moderator*. (of an office): *ministrorum moderator*

pharmacist: *medicamentarius; pharmacopola*

philology: *antiquarum litterarum disciplina/studia*

phonograph: **phonographium*. phonographic recording: **phonogramma*.-atis (n.). p. disk: *orbis *phonographicus*

photograph (picture): *imago luce expressa; imago *photographica*. to develop a p.: *imaginem luce impressam medicatā aquā detegere*. photographic negative (unexposed): *lamina luce imprimenda*; (exposed): *l. l. impressa*. photographic film: *bractea *photographica*. p. plate: *vitrum *photographicum*

piano, to play a: **plectrocymbalum pulsare*

pilot (of aircraft): *aëriae navis gubernator*

pipe (smoker's): **Nicotianum infumibulum/infurnibulum*. to fill a p. with tobacco: *infumibulum *Nicotianis foliis farcire*. pipe-stem: *fistula*. p.-bowl: *capsella; fistulata tabaci capsella*

pistol: *manuballistula; ballistula ignivoma; *pyroballistula*

plaza: *area*

Plimsoll line: *immersionis limes*

political science: *rerum civilium cognitio* (Cic.)

polyhedron: **polyhedrum*

polyglot (of persons): *multarum linguarum gnarus*

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popularity: *commendatio in vulgus* (Cic.)

portrait-painter: *pictor iconicorum*

post-box, to put in the: *in publici cursûs capsulam de-*
mittere

postage stamp: *pittacium cursale*

postal money-order: *nummarium publici cursûs man-*
datum

postcard: *cursalis scida*

postmark: *sigillum cursale*

Postmaster General: *publici cursûs praepositus; praefec-*
tus tabellariorum

postoffice: (*publicum*) *epistularum diribitorium*

potassium: **potassium*

preoccupation (mental): **licitudo*

presidency (function): *praesidis munus*. (building):
praesidis sedes

preventive: *praemunens*

private enterprise: *privata singulorum navitas*

pro and con, to argue: *in utranque partem disputare*
(Cic.)

professorial: *professorius, -a, -um* (Tac.)

profiteer (i.e. to sell at inordinately high prices): *an-*
oniam excandefacere/incendere (Varro)

protector (of a person): *patronus*

protectionism (economic policy): *publicum suarum mer-*
cium patrocinium

protoplasm: *protoplasma, -atis* (n.) (Ven. Fort.)

psychiatrist: **psychiater, -tri*

public-address system: *vocis propagator*

public directory: (*liber*) *civium index*

publisher (man): *librarius*. (firm) *officina libraria*

radio (adj.): **radiophonicus, -a, -um*. r. instrument:

r. instrumentum. r. cabinet: *r. scrinium*. r. waves:

r. undae. r. station: *r. statio*. r. news broadcast: *r.*

diurnorum actorum communicatio. r. message: *nun-*

*tium per aetherias/*radiophonicas undas missum*. r.

tube (amplifier): *valva *radiophonicae undae am-*

plicatrix; (detector): *valva *radiophonici fluxûs*

moderatrix. r. announcer: *nuntius *radiophonicus*

radiogram: **radiogramma, -atis* (n.)

radium: **radium*

rails: *ductûs, -uum*

railway: *via ferrata; via ferreis axibus constricta*. r. sta-

tion: *ferratae viae statio*. r. train: **hamaxosti-*

chos, -i (limited: *h. citus*. crack t.: *h. citissimus*).

r. car: *currus* (baggage: *c. sarcinarius*. dining: *c.*

cenatorius. freight: *c. onerarius*. passenger: *via-*

torum c. Pullman: *dormitorium c.*)

raw material and cost of labor: *res/materia et mani-*
pretium

realism (in art): *nuda rerum imitatio*

redistribution of wealth: *bonorum aequatio* (Cic.)

refrigerator: *frigidarium* (Lucil.)

reinforced concrete: *arenatum ferro roboratum*

reparations, indemnity: *clarigatio*

reprisals, to make: *paria paribus respondere* (Cic.)

repudiation (i.e. national bankruptcy): *publici aerarii dissolutio*

rheostat: *moderatrix *electridis valva*

rhyme: *vocum similis exitus*. rhyming dictionary: *consonantium verborum index*. rhymed verses: *versus consonantes*

rifle: *manuballista ignivoma*. rifle-shot (i.e. discharge): *plumbeae glandis emissio*. to load a rifle: *ignivomam manuballistam plumbeis glandibus implere*

restaurant: *caupona* (Cic.)

rope ladders: *scalae funales*

rubbers (footwear): *gummea calceamenta*

sabotage, to: *occulte pessumdare/diruere/corrumperere*

saboteur: *occultus vastator/eversor*

sandwich, a cheese: *pastillum caseo farctum*

secretary: to be a s. to someone: *esse alicui a manu/ab epistulis*

Secretary of the Interior: *ab internis negotiis administrer*. S. of State: *ab exteris negotiis administrer*. S. of War: *praepositus rei bellicae*

seismograph: *terrae motuum index*

self-consciousness (unfavorable sense): *inanis/malus pudor*

sensational event: *eventum omnium animos vehementer commovens atque percillens*

serenade, to: *ad amicae fores noctu concinere* (Ov.)

share of stock: *collocatae pecuniae syngrapha*

share-cropper: *colonus partiaris*

shoot at someone: *(igneis) glandibus aliquem petere*. s. someone: *armis ignivomis aliquem ferire/lacerare/necare*

shrapnel: **mydros, -i* (m.)

sidewalk: *viae margo; crepido* (Pet.). to put in sidewalks: *marginare vias* (Liv.)

sirens were sounded: *monitorius sonitus editur*

skates (roller): *solea rotulis munita; *pedirota, -ae*

skis: *oblonga solea*

slogan: *tritum effatum; tritum atque usitatum verbum*

smoke, to: **tabaci fumum haurire; vaporatum *tabacum sugere*

socialist: *aequandorum bonorum fautor*

socialization of wealth: *aequatio et communio bonorum omnium*

solidarity: *mutua necessitudo; mutua animorum coniunctio*

sotto voce: *submissa voce* (Cic.)

spiritualism: *manium evocatio*

squadron of airplanes: **velivolorum classicula; *aëronavium turma*

statistician: *computator* (Sen.)

steamship: **pyroscapha*

steel mill, foundry: *chalybis officina/fornax*

steering wheel (e.g. of automobile): *rotula moderatrix*

street car: **transviarius currus*

strike (of workmen): *secessio opificum*. to strike: *opus intermittere*

sublease a house: *conductam domum alteri locare*

submarine: *subaquanea linter; subnatans liburna*. Innumerable submarines attack merchant ships without warning, torpedo and sink them: *innumerae lintres, quae occulte sub undis navigant, onerarias naves ex insidiis adgrediuntur atque ignivomis iniectis telis eas diffingunt/submergunt*

subscribe (i.e. pay for a subscription) to a newspaper: *pretium subnotationis diurnorum solvere*. to take a year's subscription to a magazine: *annuum ephe-meridi praebere*

subversive (in political sense): *seditionus*. subversive activity: *reipublicae perturbatio*

summarize: *breviter aliquid perstringere* (Cic.). write a summary: *summam perscribere* (Cic.)

switching yards: *disperientes ferratae viae ductus*

synthetic rubber: *gummis arte/artificio composita*

tally of votes: *diribitio suffragiorum/sententiarum*. to tally: *diribere suffragia/sententias*

tank (military): *corvinus automatiarius/ignivomus*

taximeter: *facti itineris index*

telepathy: *remotarum rerum praesensio; *telepathia*

telephone, to call someone by: *aliquem per *telephonium vocare*. to speak on the t.: *per *telephonium loqui/colloqui*. telephonic conversation: *colloquium *telephonicum*

theocracy: *sacerdotum dominatus/principatus*

thermometer: *caloris index; *thermomeirum*

ticket (e.g. railway): *lessera viatoria*

tires (of an automobile): *inflatae/pneumaticae (rotarum) gummis*

tobacco: **tabacum; *Nicotiana herba*

tomato: *(solanum) lycopersicum* (Linnaeus)

top floor: *ultima ac praeclia domus contignatio*

torpedo (naval): *silurus ignivomus; missile tranatans*

totalitarianize: *omnia in civitatis potestatem redigere; omnia in tyrannicum civitatis imperium redigere*

tractor: *machina tractoria*

truck (auto-): *automatiarius currus*. heavy-duty truck: *automatiarius chamulcus*

utilitarianism: *eorum ratio qui omnia ad utilitatem referunt*

Venetian blind: *fenestrae transema*

For information about the new style sheet for philological and archaeological periodicals, please see pages 55-56 or 93-94 of this volume. A copy of the new guide will be mailed free of charge by the Editor upon request.

ventilating fan: *instrumentum ventigenum* (Lucr.)
 vermouth: *vinum absinthio medicatum*
 vice president: *proximus a praeside*
 volt: **Voltiana *electridis mensura*

warship: *navis loricata/cataphracta*
 watt: **Vattiana *electridis mensura*
 workers, working-class: *operaria/proletaria plebs*
 wrapping paper: *charta emporetica* (Plin.)

zenith: *caeli fastigium/apex*

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A LATIN ORATION IN HONOR OF MRS. FRANKLIN D. ROOSEVELT

[Ed. Note: In accordance with our policy of publishing interesting examples of contemporary Latin, we present the oration whereby Mrs. Franklin D. Roosevelt was presented for the honorary degree of Doctor of Civil Law at Oxford University on November 13, 1948. Oxford's Public Orator, Mr. T. F. Higham, on his own behalf as well as on that of the Oxford University Press, has kindly granted us permission to reprint the oration. Mr. Higham informs us that the words *totius ... mundi ... civem, quasi unius urbis* are based on Cic. *Leg.* 1.61, and that the two direct quotations from Cicero in the latter part of the oration are from *Off.* 3.27 and *Fin.* 2.45 respectively.]

Adest quae inter summates Americanorum matronas principem locum sic obtinuit ut constet neminem alias ante tamdiu praefuisse; haec enim est cuius coniunx inaudita honoris continuatione in summo dignitatis gradu quater est collocatus. De quo viro, quem doctoratu nostro ornatum gloriamur, ea referre liceat quae statua eius mirifico populi studio dedicata Rex noster praedicavit: bellici eum consilii summum fuisse auctorem victoriaeque communis inter artifices summos iure numerari; eundem tamen praeter ceteros pacis atque otii semper fuisse appetentem totiusque mundi sese civem, quasi unius urbis, agnovisse. At quis vestrum ignorat nos socium amicissimum, gentes autem universas liberatis, veritatis, aequitatis vindicem acerrimum officiosis uxoris eius laboribus magna ex parte debere? Haec est quae gravi morbo per octennium laborantem ne cederet malis cohortabatur constantique addebat constantiam. Nec satis ei fuit matrisfamilias tueri officium; nam contentionando, libros conscribendo, commentariola diurna publicando, terram mare aëra, ne dicam fodinas subterraneas percurrando, pace belloque cum causis a viro susceptis nimium quantum profuit, tum miram est ipsa consecuta auctoritatem. Iam vero patriae partes apud gentium internuntios sustinens communia hominum iura

definientibus praesidet. Quo functa officio duas res, sicut vir olim, expetit, quas ambas non dedecet ipsius M. Tulli verbis exponere: unam, "ut homo homini, quicumque sit, ob eam ipsam causam, quod is homo sit, consultum velit"; alteram, ut unusquisque homo "perfectus a caritate domesticorum ac suorum serpat longius et se implicet primum civium, deinde omnium mortalium societate." Praesento vobis columnen rerum, Eleanoram Roosevelt, hospitem nobis Britannis carissimam, ut admittatur honoris causa ad gradum Doctoris in Iure Civili.

ATHENIAN COMMISSIONS OF SEVENTEEN

In *The Athenian Expounders of the Sacred and Ancestral Law* (Baltimore 1950), chapter 5, I argued that Plato in the *Laws* called for an election of exegetes in three regional assemblies because the Athenians were used to it. I inferred, moreover, that if the Athenian phratries met in three regional assemblies more than a century after the Reforms of Cleisthenes, they probably did so even long before the Reforms of Cleisthenes, and that this reflected a politically fundamental division of Early Attica into three regional units. In his review of my book in *CW* 44 (1950/51) 135-136, A. E. Raubitschek, in a sympathetic summary of my better arguments, comments *inter alia*, "The triple division explains the existence: of three archons, of three times two thesmothetai, of three times seventeen (why seventeen?) ephetai, of a court of three times one hundred men in pre-Solonian Athens, of three parties in the time of Peisistratos ..."

Why seventeen? This, of course, I do not know. It may have been merely the nearest possible approach to one-third of a convenient round number, fifty. I do know, however, that the curious number seventeen became, precisely at Athens, a traditional number for the representation of parties making peace or alliance. The number who swore to the treaty of peace between the Athenians and the Lacedaemonians is given by Thucydides 5.18.9 as seventeen on each side. The number who swore to the alliance between Athens and Thebes is given in *IG II²* 40 (cf. Wilhelm, *Wiener Studien* 34 [1912] 416-420) as seventeen on each side. In the *Laws* (6.761e) Plato proposes that certain cases be handled by tribal courts of seventeen men each. Therefore there is nothing incredible in three regional panels of seventeen each, meeting together in order to guarantee, in the name of the three regions, a peaceful solution of internal feuds. On the contrary, if anything, the number seventeen by its very remarkableness and appropriateness rather supports my interpretation.

JAMES H. OLIVER

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REVIEWS

Das griechische Metopenbild. By HEINZ KÄHLER. Munich: Münchner Verlag, 1949. Pp. 112; 96 plates. DM 19.50.

Pergamon. By HEINZ KÄHLER. ("Bilderhefte antiker Kunst herausgegeben vom Deutschen Archäologischen Institut," Vol. IX.) Berlin: Gebr. Mann, 1949. Pp. 66; 40 plates. DM 10.50.

Wandlungen der antiken Form. By HEINZ KÄHLER. Munich: Münchner Verlag, 1949. Pp. 80; 52 plates. DM 18.

These three books by the same author appeared in the same year. To them must be added a larger book on the great frieze of Pergamon, which appeared 1948, and a book on the Villa of Hadrian, still in press, both written by the same author, published by the same house (Gebr. Mann), and printed by the same brothers Hartmann in Berlin. These facts allow of two very welcome inferences: The two best publishing houses for fine arts books in Germany have not only survived the Hitler period, but they are able to do the same good work as before the war, or even better. Further: The author, now 45 years old, since 1937 curator of the Bavarian state scientific collections, since 1943 lecturer at the University of Munich, is an exception to the "lost generation" of Germany, that is, the one which when twenty to thirty years old had to bow to Hitler in order to get a position, or had to face being destroyed, banished, killed in Hitler's wars or concentration camps, or else was so poisoned in mind as to be incapable of doing serious and truthful research. The books of Heinz Kähler prove that he, at least, has come out of this dark period of German history sound and capable of useful work.

The three books to be reviewed cover the whole history of Greek and Roman art. The book on the metopes begins with a discussion of the origin of the Doric frieze in the construction of the archaic, partly wooden temple. Then the decoration of the metope is discussed, beginning with the painted metopes in Thermos and Kalydon. The figures of Gorgons, lions, and other mythical and wild beasts prevailed in the early period, but the tendency to tell stories of gods and heroes crowded these older primitive beings out of the metopes during the sixth century and relegated them to the roof as acroteria, antefixes, and waterspouts. Each metope stood for itself as an isolated composition. Then, by and by, several metopes were decorated with the same story, separated only by the triglyphs, and, finally, in the treasury of the Athenians at Delphi, the temple of Zeus at Olympia, in the Hephaestion, and in the Parthenon, although each metope is a perfect unit, the metopes of each side deal with one and the same story: the

deeds of Herakles and of Theseus, the battles of the Athenians against the Amazons, of the Lapiths against the centaurs, of the Greeks against the Trojans, and of the gods against the giants. Formally the relief of the sculptured metopes changed from a flat surface against an irregular background and inside a definite frame of its own to a high relief against a smooth background without another frame beside the architectural one. This means that the metope became more and more functional as a part of a composition which was an integral part of the whole architecture.

In the book on Pergamon Kähler gives a vivid picture of the history of this Hellenistic residence, and of the deeds of the Attalids which are reflected in their votive offerings to the gods. The groups of the defeated Gauls were associated with the mythical parallels formerly used also by the Athenians on the Parthenon, that is, with the battle of the gods against the giants and of the Athenians against the Amazons. The Pergamene artists, however, used the historical battle of the Greeks with the Persians also, in order to give deeper meaning to the defeat of the wild hordes of the Gauls by Attalos and Eumenes. The character of this art as influenced by scholarship and politics is stressed. The different styles of the groups and of the two friezes from the great altar are well defined. I cannot follow Kähler, however, when with other German scholars he dates the lesser groups in Athens fifty years after the larger groups, and when he interprets the well-known portrait head (frontispiece) with the later added peruke as Eumenes II, instead of as Attalos II. The coins of Eumenes do not allow this identification, and the change of hair-style points to deification of a man represented in the older style during his lifetime, and apotheosized by his son and successor Eumenes, hence to Attalos II.

In the book on the changes of ancient forms Kähler has set himself the difficult task of explaining the development of Greek art, from the archaic through the classical and the Hellenistic periods to the period of Roman art, from one point of view: the attitude of man in general, not only of the artist, to his surroundings and to artistic creations. He rightly sees works of art as the most sensitive and truthful exponents of their periods. Thus the archaic and the classical Greeks created temples and sculptures which were self-sufficient individual entities, with definite laws of proportion. For the Romans, in contrast, buildings and statues consisted mostly of façades without organic relation to the whole. The rear view was neglected, and therefore relief was preferred to statues in the round. On the other hand, for the Romans their temples and statues became part of larger space compositions, and lost their independence. The Greeks formed their works of art into something organic and fully rounded. The Romans

made them part of something outside; they connected them with a background, or made them part of an architectural composition. The cult statue in the Greek temple stood free in the central aisle. The cult statue in the Roman temple stood in an apse at the end of the back wall. The space limits themselves, however, were enlivened with niches, windows, arcades, porticoes, and statues set in or between these architectural decorations. The transition between these two very different conceptions of art is found in the Hellenistic period. Organized space is found in the new residences, and particularly in market-places and in sanctuaries. Classical and archaic works of art were taken out of their isolated positions in sanctuaries and became decorations of palaces, houses, and public squares. This trend was continued on a larger scale by the Romans, the new masters of the Greek world. They, like the Hellenistic Greeks, wanted to see the works of art as they appeared to their eyes, in relation to themselves, not as religious works dedicated to the gods. The onlooker, at that time, began to compare the work of art with nature, with the optical, perspective view of real objects. Imitation of nature and imitation of older works of art led to dryness and decay. In the late period of antiquity, the rounded forms became flat; this change occurred in the area of ornament as well as in that of sculpture and of architecture. This led to the end of ancient art, and to the immaterial and spiritualized forms of medieval and Byzantine art.

The three books have no footnotes. The books on the metopes and on the changes in ancient form have some references in the lists of illustrations and plates. The illustrations, their choice as well as their execution, and the printing are of first quality in all three books.

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St. Augustine: The Greatness of the Soul, The Teacher. Translated and annotated by JOSEPH M. COLLERAN. ("Ancient Christian Writers," No. 9.) Westminster, Md.: The Newman Press, 1950. Pp. 255. \$3.00.

This interesting volume contains translations of two early works of St. Augustine. Following twelve pages of introduction to the *De quantitate animae*, there follows the English version (13-112); then an introduction to the *De magistro* (113-128); the translation of this dialogue (129-186); notes on both works (187-240); and an index (241-255).

The text followed by the translator is that of the

Maurist edition, reprinted in Migne's *Patrologia Latina* 32 (1845).

On several occasions (see notes 17, 52, and 77) Dr. Collieran registers his dissent from interpretations of the earlier translators, F. E. Tourscher (Philadelphia 1933) and J. J. McMahon (New York n.d.).

The dialogue on *The Greatness of the Soul*, between St. Augustine and his fellow-townsmen Evodius, was written in Rome as early as 387 or 388. In it the author is trying to make clear (by the use of mathematical analogies, chapters 7-13, and by an interesting discussion of sensation, chapters 23-30) the nature of the divine, which had so troubled him in his youth. "The purpose was to show..." said St. Augustine in a later reference to this dialogue (p. 2), "that actually it is not possessed of corporeal quantity, and yet has greatness of a kind." Augustine's famous definition of the soul is: "a special substance, endowed with reason, adapted to rule the body" (40). He says also (42): "a certain greatness... is to be attributed to the soul, but not the greatness of bodily bulk."

Father Collieran's translation is clear and accurate, though occasionally rather free, e.g., *Tumor enim non absurde appellatur corporis magnitudo* (42, n. 33) is rendered: "And 'bulk,' by the way, is not an inept name for bodily magnitude." His informality of style involves, perhaps inevitably, the defects of his virtues. He occasionally uses such colloquial infelicities as: "I see it all right" (33); "what you are now after" (37); "I am all for that method" (45); "all right, let us tackle that problem" (62); "plied with picayune questions" (91), and (in the second dialogue): "there is the rub" (130); "I am all for it" (140).

Among the more interesting and important notes are the following (193-219): note 2 (on the origin of the soul); note 14 (on reason vs. belief); note 24 (on *animus* vs. *anima*); note 37 (the Latin text of a paragraph omitted from the translation); note 45 (on art); note 48 (on the learning process); note 55 (on sight); note 68 ("Myself, to whom I am above all responsible"); note 73 (sensation); note 79 (Alypius); note 104 (*vanitas vanitatum*); note 106 (*Mater Ecclesia*); note 111 (the soul's nearness to God); note 123 (the union of soul and body).

The climax of the entire work is reached in chapter 33 (pp. 98-106). Here the translator has achieved an English version adequate to the rhetorical brilliance of the author.

The Teacher is of particular interest, since St. Augustine mentions it in his *Confessions* as the record of an actual conversation between himself and his son, Adeodatus. It was written at Tagaste, in Africa, in 389, when the boy was sixteen years of age. The author says of this dialogue (114): "...the discussion centres around the problem and its solution: that there is no other teacher than God who teaches man knowledge,

which is also in accord with what is written in the Gospel—*One is your teacher, Christ.*"

Professor Collieran is the author of a dissertation entitled *The Treatises "De Magistro" of St. Augustine and St. Thomas* (Rome 1945); which particularly qualifies him to present an English version of this work, and a commentary in the form of his notes. Among the notes to the present translation, special attention should perhaps be called to the following, the first of which appears on page 222, the rest on pages 228-239: note 10 (on the "inner light"; cf. pp. 118-122); note 20 (criticism of A. Guzzo's *Aurelio Agostino: Il maestro* [Florence 1927]); note 22 (criticism of Leckie and of Tournier); note 35 (happiness); note 47 (moral science); note 50 (misologists); note 72 (*mens* in St. Augustine); note 80 (the principal problem).

Dr. Collieran's translation of *The Teacher* is admirable, and again reaches a climax in rendering St. Augustine's peroration—the monologue extending from chapter 10, § 32 (p. 172) to the end (186).

A memorable thought is contained in the following sentence (185): "For who would be so absurdly curious as to send his child to school to learn what the teacher thinks?" And the conclusion is: "...He alone teaches who when He spoke externally reminded us that he dwells within us" (186).

I have found but one misprint in the book: "than" for "that," page 65, line 23.

The volume is a worthy addition to a notable series.

CHARLES CHRISTOPHER MIEROW

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Course of Study in Latin. (Bulletin 244.) Harrisburg, Pa.: Commonwealth of Pennsylvania Department of Public Instruction, 1950. Pp. viii, 85.

If faced with the task of curriculum revision, nowhere can you find more help than in this official guide for the teachers of Latin in the public schools of Pennsylvania. It was prepared under the general supervision of Dr. Paul L. Cressman, Head, and Dr. Frederick L. Pond, Supervising Curriculum Consultant, of the Bureau of Instruction of the Commonwealth of Pennsylvania. The committee which prepared the materials consisted of Dr. Franklin B. Krauss, Chairman and Editor, Miss Juanita M. Downes, Dr. Ellis A. Schnabel, and Miss Mary E. Van Divort.

The colorful cover, with eager students filing through the Roman arch, invites you. The chief virtues of the guide lie in the fact that it is specific and definite throughout. The novice will not go far astray in following it, the seasoned teacher will find a wealth of material from which to select. Of particular value are

the concrete suggestions for "outside" passages of sight reading, those for lesson planning, the discussion of testing procedures, including sample tests, word lists for each level, and the detailed bibliography for teaching helps, linguistic questions, and topics of general interest. Valuable detailed word lists are provided for integration of Latin studies with other subject areas.

The usual division of work by years appears under the headings of levels of achievement, beginning, intermediate, and advanced, the last divided into ideally separate prose and poetry years. Since the authors are mindful, however, of the necessity for a single advanced class in many schools, numerous possible combinations are suggested. While the guide sets up minima of 400 words each for the first two levels, and of 350 for the others, with 3000-3500 lines of reading at the advanced level, it recognizes the greater importance of quality than of quantity and, with certain words of caution, leaves the amount to the discretion of the teacher.

The guide is completely modern in approach. At the elementary level it advocates motivation through songs, choral readings, records, the horizontal learning of forms, drill in sentences to emphasize function, adjectives declined only with nouns to keep the sense of relationship always foremost, and verbs studied in sentences to distinguish among the various tense meanings and uses. Reading in the Latin order, simple questions on content in Latin or in English, and sight reading from the start are valid modern devices. A reading list of sufficient variety to provide both for the tastes of individual teachers and for the interests and needs of different classes gives the teacher a sense of freedom, and provides for individual differences among pupils. This curriculum guide is a distinct contribution to the field of secondary-school Latin.

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NOTES AND NEWS

This department deals with events of interest to classicists; the contribution of pertinent items is welcomed. Also welcome are items for the section of *Personalia*, which deals with appointments, promotions, fellowships, and other professionally significant activities of our colleagues in high schools, colleges, and universities.

The **New York Classical Club**, reports Professor Konrad Gries of Queens College, Chairman of the Club's Committee on Scholarship Awards, held its sixty-fifth

scholarship examination at New York University on January 12, 1951. Eighty-two contestants from seventeen public high schools in New York City took part. In the Latin division, first and second prizes went to the following: *Latin Second Year*: June Omura, Hunter College H. S., \$15; Richard Kanter, Erasmus Hall H. S., \$10; *Latin Third Year*: Valery Mike, Bryant H. S., \$50; Patricia Lee, Hunter College H. S., \$25; *Latin Fourth Year*: Elaine Dames, Hunter College H. S., \$50; Frank Lindenfeld, Curtis H. S., \$25. A prize of \$50 in third-year Greek was awarded to Bennett Simon of Erasmus Hall High School. In addition, nineteen prizes in the form of books, each provided with a handsome bookplate which the Club has recently had made for this purpose, were awarded to students in the Latin Third Year and Fourth Year sections.

The material for a *Lexicon Livianum*, originally announced by J. W. Fuchs in *Mnemosyne* 5 (1937), is steadily being collected by persons both in this country and abroad. At present more than twenty per cent of the total number of words has been gathered on slips. The textual bases of the lexicon will be the editions of Conway, Walters, and Johnson for books 1-10 and 21-30, A. H. McDonald's forthcoming edition for books 31-40, Giarratano's edition for books 41-45, and Rossbach's edition for the *Periochae*. The completed lexicon will contain every instance of every word used in the works and fragments of Livy and the *Periochae*. Proper names are to be included in a separate onomasticon. Articles on individual words will be arranged primarily according to the word's meaning and grammatical construction, rather than according to its forms, although all important textual variants and notable forms will be indicated. Various questions as to the format of individual articles have not yet been completely resolved, however, and the advice and suggestions of all those interested will be gratefully received. Persons willing to collaborate are invited to communicate with one of the following: Charles Henderson, Jr., Washington Square College, New York University, New York 3, N. Y.; Konrad Gries, Queens College, Flushing, N. Y.; J. W. Fuchs, 75 Beukstraat, 's Gravenhage, Netherlands.

The American Philological Association, at its Eighty-Second Annual Meeting, held in Toronto on December 27-29, 1950, elected the following officers: President, Professor William Chase Greene of Harvard University; First Vice-President, Professor Thomas Robert Shannon Broughton of Bryn Mawr College; Second Vice-President, Professor Jacob Aall Ottesen Larsen of the University of Chicago; Secretary-Treasurer, Professor Meriwether Stuart of Hunter College; Editor, Professor Phillip Howard DeLacy of Washington University. The next annual meeting will be held at Princeton University on December 27-29, 1951.

BOOKS RECEIVED

Here are listed all books received by THE CLASSICAL WEEKLY the subjects of which are deemed to fall within the WEEKLY's scope. Listing here neither precludes nor assures a subsequent review. Books received will not be returned, whether or not they are listed or reviewed.

BADEN, HANS JÜRGEN. *Das Tragische: Die Erkenntnisse der griechischen Tragödie*. 2d ed.; Berlin: De Gruyter, 1948. Pp. 152. DM 6.

BIEBER, MARGARETE (ed.). *German Readings: A Short Survey of Greek and Roman Art for Students of German and Fine Arts*. With vocabulary. 2d ed.; New York: H. Bittner and Co., 1950. Pp. v, 59. \$2.00.

DORNSEIFF, FRANZ. *Die griechischen Wörter im Deutschen*. Berlin: De Gruyter, 1950. Pp. 157. DM 6.50.

DRERUP, HEINRICH. *Aegyptische Bildnisköpfe griechischer und römischer Zeit*. ("Orbis Antiquus," No. 3.) Münster: Aschendorff, 1950. Pp. 28; 16 plates. DM 2.50.

FARINA, ANTONIO. *Amore e Odio in Empedocle*. With a Preface by E. NOBILE. Caserta: Farina, 1948. Pp. 77.

FARINA, ANTONIO. *Studi sul Partenio di Alcmane*. With a Preface by VITTORIO DE FALCO. Naples: Caldarola, 1950. Pp. 75.

LANDMANN, MICHAEL. *Elenktik und Maieutik: Drei Abhandlungen zur antiken Psychologie*. Bonn: Bouvier, 1950. Pp. 141. DM 6.

LEWIS, ARCHIBALD R. *Naval Power and Trade in the Mediterranean, A.D. 500-1100*. ("Princeton Studies in History," No. 5.) Princeton: Princeton University Press, 1951. Pp. xii, 271. \$4.00.

MARINONE, NINO (ed.). *Cicerone, Il processo di Verre*. ("Collana di Testi Latini e Greci.") Verona (?): Mondadori, 1949. Pp. 143. L. 280.

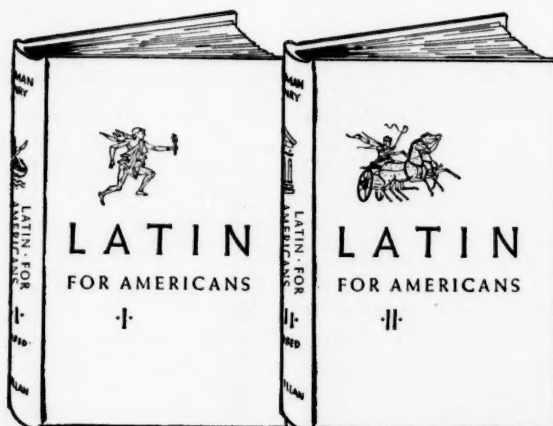
MARINONE, NINO. *Quaestiones Verrinae*. (=Università di Torino, Pubblicazioni della Facoltà di Lettere e Filosofia, Vol. II, Fasc. 3.) Turin: 1950. Pp. 54. L. 500.

MURRAY, GILBERT. *Stoic, Christian and Humanist*. Boston: The Beacon Press, 1950. Pp. 191. \$2.00.

STEIDLE, WOLF. *Sueton und die antike Biographie*. ("Zetemata: Monographien zur klassischen Altertumswissenschaft," No. 1.) Munich: Beck, 1951. Pp. viii, 188. DM 16.

WEGNER, MAX. *Das Musikleben der Griechen*. Berlin: De Gruyter, 1949. Pp. 232; 32 plates. \$2.57.

WIRSZUBSKI, CH. *Libertas as a Political Idea at Rome during the Late Republic and Early Principate*. ("Cambridge Classical Studies.") New York: Cambridge University Press, 1950. Pp. xi, 182. \$3.00.



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